



ACTING AND CHARACTER CREATION IN HISTORICAL FILMS

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Abstract:

In this article, an opinion is expressed about the skills of acting in historical films, the specific processes of creating a character.

Keywords: cinema, historical film, screenplay, director, character, cinematographer, make-up artist, costume designer.

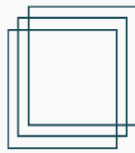
Introduction

Today, in the era of globalisation, preserving nationalism, conveying the values that are the cradle of human civilization to the next generation, and creating a sense of pride in the figures of great historical figures is an important task today. In this process, the role of the film industry, which attracts a wide audience in terms of coverage, is incomparable. For this reason, a number of historical films were and are being shot by the National Agency "Uzbekkino". The main goal of filming a historical film is to form a sense of patriotism in our youth and to increase their love for their country. Viewers with a background in historical films will learn about history. As we all know, our young people have been calling themselves Jumong and Janbogo after watching the historical films of Karia, Turkey, China and Japan. Finally, historical films are being shot in Uzbek cinema, which pleases all of us. The fact that our young people are learning who their national heroes were and imitating them and considering themselves heroes of the homeland and nation is an achievement of Uzbek cinema and the nation.

Despite the existing shortcomings, Uzbek cinema has risen to a new level of quality in historical filmmaking. Finally, filmmakers are working with historical documents, engaging professional historians, carefully studying facts, events, and the image of the times, trying to take a deeper look at the era. In a word, intellectual cinema is emerging. Let's express our opinions about the film "Avlony" shot by Muzaffar Erkinov.

The film is devoted to the details of a trip to Afghanistan, a real event that happened in the life of the famous enlightener Abdulla Avloni. Avloni wrote a travelogue about this long, adventurous and dangerous journey. Based on it, Tahir Malik created a short story called "Swallow". The script of the film is based on this story.

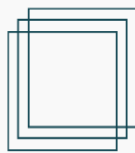
Kartina Avloni big e viks with cooperation did period illuminates. To the ideas of the Communist Party trust said, on this basis region the future to build hope did enlightened long from hesitation after giving up his principles and turning his head to politics. Bolsh e viks with cooperation experience, in particular, to Afghanistan trip his it disappoints. Avloni back to politics did not interfere, the rest life to creativity dedicates



The film is directed by Victorious Erkinov this process - in Avloni twisting , his around passing political intrigues to open own forward goal by doing puts The undoubted achievement of the film is that it is large-scale and multi-linear . To reveal the idea, the director draws the cities of Turkestan, Bukhara, and Afghanistan in detail: the landscapes of Tashkent, Samarkand, Kabul, Herat are significantly different from each other, even the famous historical monuments of Herat and the mountains around the city are shown realistically. Cities, villages, lifestyles of the people of the time are embodied before our eyes, imagination is awakened. In addition, attention is paid to the clothes, behavior, and political views of the characters. Let's say that the head of the mission, Nikolai Bravin, is not actually a Bolshevik, but an experienced diplomat who cooperates with them. Some directors would have left it out, thinking that the audience would not be interested in this detail. Maybe because the director paid a lot of attention to such details and political conversations, the film has a somewhat quiet, boring dynamic? But such shots enlivened the atmosphere of the film.

In the casting, great attention was paid to the similarity of the actors to historical prototypes: the appearance of Avloni, Amonullah Khan and other characters seems to have come out of historical pictures. But in some places, we cannot help but admit that the external similarity lacks performance. Alisher Yoldoshev portrayed Abdulla Avloni very well, but failed to reveal his character.

The film repeatedly refers to the Bolsheviks. With their help, the most important events in the hero's life are shown: the stoning of his school by antiquarians, the first theater performance, conversations with Munavvarqori. It was possible to reveal who Avloni was and how he came to cooperate with the Bolsheviks by using the Bolsheviks more effectively. This would make his image more lively. The film is primarily aimed at the Uzbek audience, who know Avloni well. Who is Avloni and why is a movie being made about him ? to questions the answer is not given . The picture is different in the states demonstration it is like this questions birth inevitable From separate houses using , along the way his identity open leave possible was It is also possible to say that a skilled actor could reveal Avloni's character with his facial expressions and actions, as well as the changes taking place in him during the course of events. Alisher Yoldoshev tries, but the technique he uses - leaning on something with both hands and bending over in anger - does not give the desired result. The changes in Avloni should have been told by his looks. Unfortunately, we did not see it. In an attempt to make up for this, the creators use script twists, but they are also unreliable: Avloni twice "accidentally" overhears the conversation of his fellow missionaries in order to learn the real truth and "open his eyes". Overhearing someone's conversation "accidentally" is an out-of-the-ordinary event that does not surprise the viewer; It is also not easy to make "coincidences" convincing. It was necessary to abandon these scenes, to bring the hero to reality in a more complicated way.



If we talk about the notable aspects of the film, the image of the Afghan emir Amonullah Khan was extremely successful: Hamza Hasanov portrayed the famous Afghan reformer very convincingly. Hamza Hasanov managed to reveal the emir's character in the few minutes allotted to him. His views, behavior, and speech show that he is very refined, intelligent, and truly noble.

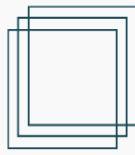
Another character of our hero, Munavvarqori Abdurashidkhanov, was also successfully released. Despite the fact that little time was allocated to him, Munavvarqori's strength and role in the Jadidist movement were revealed. That's probably why Munavvarqori's execution at the end of the film was so touching and actually a happy ending to the story. Until about halfway through the film, the dynamics are low, the connection between the events is unclear in some places. Later, the narrative becomes a rhythm and draws the viewer in. The conclusion and the prologue are literally the cream of "Avlony": under the sounds of very beautiful, memorable music, the conclusions of the events are given, and the fate of the heroes is discussed one by one. The display of photos of historical prototypes of the characters animated on the screen will once again remind of the hard work of the creators. A film's strong ending is a great way to cover up flaws. In many films, emphasis is placed on the first few minutes - to grab the viewer's attention from the very beginning. As a result, a movie that starts strong ends up with an unbelievable ending that leaves the viewer disappointed. But if the finale is successful, it covers the shortcomings of the beginning, and the viewer leaves the hall with the thought that "I didn't go to the cinema for nothing." This is what happened in "Avlony".

The film shows an intellectual who is not indifferent to the fate of the nation and can influence history in the character of Avloni. We consider this to be the greatest achievement of the picture. The director aimed to remind the people of the long-standing struggle between society and man, the deeds of our enlightened ancestors, and the film fulfilled its mission. The fact that a film was made about one of the most important periods of Uzbek history, and that important ideas for society were instilled in it, is a great achievement of our film industry.

Let's take an analytical approach to the film "Ko'kan shaloli" shot by the skilled director Dilmurod Masaidovtmoni. This example of creation describes the arrival of Amir Umar Khan, who reigned on the throne of Kokand for thirteen years, glorified as "heavenly time", and the changes that took place in his life.

We can see that the film, along with a number of achievements, is not without its flaws. First of all, let's list the achievements of the film.

It is appropriate to recognize the skills of the talented cameraman Husan Aliyev, who is known for his many films despite his youth. We can see the proof of our above words in the scene of his bringing Mohlaroyim (Rayhon Asatova), the daughter of Andijan governor Rahmonqulibek (Hashim Arslanov) from Andijan to Kokan. From the plan the starting frame is gradual medium and from him after big to the plan alternately goes In a cart going My beloved like a moon face on the screen manifestation will be In the same process of the viewer the eye a green field, drowning cooked done



wheat spikes , surrounding beauty and nature full of views with it's going to happen . This is beautiful of the country from the air enjoy being ul g' aygan All the beauty and grace of my mother whole the relativeness of the valley with mutually equal to without describes .

Operator's this skill dresses according to artist Sevara Zunnunova's skill with in harmony the eye in front of us of history one piece of embodies . Besides , grimm master Nigora Karimova's works from film industry come out his substantive wholeness for service did

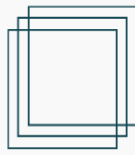
The film depicts the events related to Genghis Khan's conquest of Central Asia in the late 12th and early 13th centuries. The main character of the film is Muqbil, a teenage boy who fought against the enemy to save his village. These words of Muqbil at the beginning of the film illuminate the summary of the film: "I remember how it all started. I still remember how death came to take away my existence, my name, my clan, my past and my future on the sacred land of my home, that is, the settled tribe called the Turks. At that moment, in just a few hours, my life disappeared and I became a reality. And in order to survive, I became a legend." In the film, it is felt that the director is passionate about his work. On the other hand, he did not forget his responsibility to the audience. Abduvahid Ganiev is a really skilled director.

The events of the film, as we mentioned above, took place approximately in the 12th century. That is why the name of the great warlord Jalaluddin Manguberdi is repeatedly mentioned. But the film itself is not shown until the end. If the film is about Jalaluddin, then who is Muqbil, and if it is about Muqbil, then why is Manguberdi's name being used? We found out that Jalaluddin's scene is in the final. Very well presented. In this place, one cannot help but admire the ingenuity of the creators. Although some scenes remind us of imitations of foreign films such as "Gladiator" or "Sheryurak" , the creators can be congratulated with a successful work.

Phil mda goodness and evil between struggle reflection reached Peaceful , peaceful living turkish nations to his life Mongols suppress come , whole tribe from the sword will spend Women and craftsmen captive they get Possible light in the forest to enter the cell in order to the village leave is enough Injury take b e hush has been Possible to consciousness come to his village when he returned, neither his father nor his grandfather and he ca n't find his hair . The ash of the village is blue blown , whole people while bleeding lay down This pitiful the main character of the story sword lifting , from the grain revenge to get , his whole life , inner world hatred to take over cause will be And from this very event after the viewer the eye on the right Possible completely will change . At first to his father against out his life poetry , enlightenment to dedicate decision did our hero all internal forces , skills my friends with to fight looks To all of us as it is known , in legends heroes in life to people relatively much exaggerated is displayed . That is , brave , how many a thousand to the person one he himself would be poor level strong , har how work imagination by doing can't be level do it will receive by doing deifying is described . At the beginning of Phil m very nimjon and simple seen

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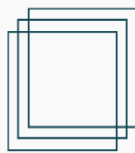
a teenager the guy was killed hard from the blow after completely another to a person becomes From his ancestors stubbornness to the blood soaked Possible singular , him this from shashti return despite on the way continue is enough To himself three equal to coming Barzangini people the eye on the right dexterity and Mastery with overcome That 's it in personnel we historical-legendary elephant mga fiction too added witness we will be From this come It turns out that the direction is perfect people legendary hero the hero the eye to our right again strong by doing embodiment in order to do the same of adjectives used

Above telling In the past , film editing and directing eye d e ya defined operator work and the most was the main s i the performance of the actors is successful get out To the photo get period for the director not only actors with work , but in s ts enary public scenes if so , these with work too is important . This scenes n ing descriptive solution to the nature of cinema hos has been are works . The audience is elephant good looking to the sides local is a story content lost not to put for , directing or dramaturgy depends without public d e ductive of scenes and inductive from the forms uses From this except mise-en-scenes too in the theater that it was like elephant mda too very big important have This is the director about hard work what he did witness we were Phil 's never which in the frame plus d e tall and against miz a ns tse na actions observed . Spectator attention fell again of an elephant successful aspect it is d e caration it happened In different regions of the provinces, the scenery built specifically for the film was very convincing on large areas. In this regard, it is possible to witness that the director was searched and worked in harmony with the film artist.

The roles in the film were performed by experienced and professional artists, as well as actors who recently entered the world of cinema. Ubaydulla Amon, Seydulla Moldakhanov, Tahir Saidov, Lola Eltoeva, Fatih Jalolov, Alisher Uzokov, Feruza Yusupova fulfilled their assigned task.

To sum up, the movie "Elparvar" fulfilled its mission. That is, he was able to embody a true national hero, a son of the country who fought for the country. This film can serve as an example for any young generation to become a brave person who sacrifices his life for the country. At the same time, it caused a sharp turn in the Uzbek film industry.

A historical film imposes a number of tasks on the directors. Because Chunik knows our past history well, and capturing the atmosphere of that time in the film required great skill from the directors. Most of our directors lack this skill. Historical filmmaking in the literal sense has slowly begun to surface in recent years. In particular, historical films on current topics such as "Vatan", "Kurghoshin", "Afghan", "Imam Termizi", "Islamkhoja", "Elparvar", "Koqo shaloli", "Ibrat", "Awlani", "Ilhaq" were filmed. . In these films, we encounter themes that have not lost their status over the centuries, and our feelings of gratitude are strengthened during the process of watching the film. In this place, the film "Imam Abu Isa Muhammad Termizi" filmed by the talented director Abduhalil Minganov according to the order of the National Agency "Uzbekkino", one of the authors of the book "Six famous hadiths" is Imam Abu Isa Muhammad, who became



famous under the name of "Al-jame as-sahih", a great muhaddith. Let's talk about the film about Termizi's life path and creative activity.

In the movie Hijri 3 AD 9 century defined . In the pictures reality man that's it the time to the soul came to rain makes The film to the photo receiving naturally harmony and that's it round environment photo turn get decorations and to nature separately care directed Saying allowed decorations little reliable come out The film first from the personnel order , first how much was facts spectator eye in the south skillfully described Historical the time and location in the environment one open given polished of the giver skills to see possible

Operatorship to work too high price to give can Har one stage skill with received Musical decoration too in the ceremony . period environment reflection carry on in the process used musics person think history , history to browse the pages encourages . In the movie everyone events super soda and sincere , too from pathos case way is displayed . Events in the center standing At-Tirmidhi to the individual relatively glorify, blue raise , many historical in works observable deification mood not noticeable .

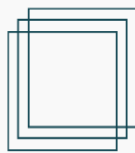
Events statement verb style that's it it is built , excessively without emphasis of the audience himself necessary conclusions take out takes

The movie is in the works from details too appropriate used . Heart to what he put love red apple through iskhora to be done , of parents to his child as "you" . appeal to do is instructive . Negative and positive of the heroes in their clothes colors through characters more obvious open given Selected actors own heroes reliable so , heavy-duty , serious in appearance , real religious people like to the ceremony delivery embodied ones let's say will be

In the movie worthless shortcomings account if you don't take it, it 's my own the task he set before him done That is young to generation At-Tirmidhi like our ancestors more from history how difficult don't be people to knowledge that they aspired to to see opportunity created . The number of such films should be increased.

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